

The background of the entire page is a repeating pattern of musical staves and notes, rendered in a light tan or beige color. The pattern is diagonal, running from the top-left towards the bottom-right. The notes are stylized and vary in pitch and rhythm, creating a dense, textured background.

**The Gramophone Shop, Inc.**

*Record Supplement*

*for*

*August, 1947*

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AS	L'Anthologie Sonore	M	Musicraft
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C	Columbia	MW	Hargail
CAP	Capitol	OL	L'Oiseau Lyre
CET	Cetra	P	Parlophone
CM	Columbia Masterworks Set	PAN	Pan American
CON	Continental	PIL	Pilotone
CX	Columbia Two-Record Masterworks Set	SON	Sonart
D	Decca	U	Ultraphone
G	Gramophone (HMV)	V	Victor
K	Keynote	VM	Victor Masterpiece Set

†—Columbia Masterworks Sets and Victor Masterpiece Sets marked † are obtainable in both manual and automatic couplings. In ordering such sets kindly specify coupling desired.

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# The Gramophone Shop, Inc.

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Vol. X

*Record Supplement for August, 1947*

No. 8

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## BACH (JOHANN SEBASTIAN)

**BACH:** Brandenburg Concerto No. 2 in F major. Boyd Neel String Orchestra conducted by Boyd Neel with George Eskdale (trumpet), Arthur Cleghorn (flute), Evelyn Rothwell (oboe) & Frederick Grinke (violin). Two 12" imported records (4 sides) in Set D-EDA27; price complete with album \$5.25. (Available in automatic sequence only)

On the heels of the recent recording of the Boston Symphony (in VM-1118†) comes this spirited performance of the same concerto. The trumpeter and oboist repeat their superb performances which should be familiar to those who have heard the Busch Chamber Players recordings (in CM-249†). The other soloists have appeared frequently on English releases. A piano rather than a harpsichord is used for the continuo.

These records show Mr. Neel to be a very capable conductor of Bach. The Decca FFRR recording is notable for its clarity and depth, especially in the lovely slow movement.

**BACH:** Suites No. 2 in B minor (5 sides) & No. 3 in D major (5 sides). Boston Symphony Orchestra conducted by Serge Koussevitzky. Five 12" records in Set VM-1123†; price complete with album \$6.15.

Following their recent excursions into the realm of Bach's Brandenburg Concertos, Serge Koussevitzky and the Boston Symphony play two of that composer's "Overtures" or Suites for Orchestra. The Second Suite, in B minor, is scored for flute and strings. Georges Laurent plays the difficult flute solo. The movements are marked: *Overture, Rondeau, Sarabande, Bourrées I & II, Polonaise, Menuet, Badinerie*. The scoring of the Third Suite is more elaborate. Two oboes, three trumpets and timpani are added to the usual strings. The movements are marked: *Overture, Air* (the celebrated Air in D major), *Gavottes I & II, Bourrée, Gigue*.

Earlier recordings of these suites are either out of print or out of stock as we go to press. One may disagree with some tempi chosen by Dr. Koussevitzky in some places, but in general, the performances are satisfactory. The recordings, made at Tanglewood, Lenox, Mass., are spacious and clean.

## BARTOK (BELA)

**BARTOK:** Quartet No. 5. Hungarian String Quartet. Four 12" imported records (8 sides), Nos. G-C3511/4; price \$8.00. (Also available in automatic sequence: G-C7641/4)

Bela Bartok's Quartet No. 5 dates from 1934. It is a fairly accessible work, compared with some of the composer's other works in this form. However, it is still not music for the casual listener. The five movements are marked: *Allegro, Adagio molto, Scherzo, Andante, Finale — Allegro vivace*.

The Hungarian String Quartet, whose members are Zoltan Skékely, Alexandre Moskowsky, Zenes Koromzay and Vilmos Palotai, plays this difficult work with power and enthusiasm. The first violinist, incidentally, is the soloist who introduced the Hungarian composer's violin concerto and has been closely associated with his music for many years.

This authentic performance has been recorded with great fidelity. At the present time, quantities are limited.



**BEETHOVEN (LUDWIG VAN)**

**BEETHOVEN:** Concerto No. 2 in B flat major, Op. 19, for Piano & Orchestra. Artur Schnabel (piano) & Philharmonia Orchestra conducted by Issay Dobrowen. Four 12" imported records (8 sides), Nos. G-DB6323/6; price \$10.48. (Also available in automatic sequence: G-DB9099/102)

It has been several years since we have had a new recording of this seldom played concerto. As a matter of fact, the only version listed in current catalogues is the older version by Schnabel (in VM-295†), but that set has been out of stock for some time. We have recently received a new and infinitely superior recording which Schnabel recently made in England with the Philharmonia Orchestra under Issay Dobrowen's direction. This is the same combination which recently made the same composer's G major Piano Concerto (G-DB6303/6, reviewed in the January Supplement).

Schnabel's incisive and technically brilliant performance has been particularly well recorded and the orchestral accompaniment is also well set forth. Quantities are limited at the present time.

**BEETHOVEN:** Theme and Variations in F major, Op. 34. Leonard Shure (piano). Two 12" records (4 sides) in Set VOX-602; price complete with album \$3.15. (Available in automatic sequence only).

Leonard Shure gives a capable performance of Beethoven's Theme and Variations in F major, Op. 34. While the recording is not up to the Schnabel and Arrau performances, it is nonetheless more than serviceable. This set of Variations is one of the few that Beethoven composed on an original theme.

**BRAHMS (JOHANNES)**

**BRAHMS:** Hungarian Dance No. 1 in G minor (arr. Stokowski) & **DOLAN:** A Message for Liza (from the film "Lady in the Dark"). Hollywood Bowl Symphony Orchestra conducted by Leopold Stokowski. 10" record (2 sides), No. V-10-1302; price 79¢.

Brahms' Hungarian Dance No. 1 in G minor is given a workout by Stokowski and the Hollywood Bowl Orchestra. The arrangement is complete with xylophones and so forth. The recording is exceptionally clear. The reverse side contains a short selection from the music to the film "Lady in the Dark." It is pleasant listening.

**BRITTEN (BENJAMIN)**

**BRITTEN:** Introduction and Rondo alla Buleria, Op. 23, No. 1 & Mazurka Elegiaca, Op. 23, No. 2. Clifford Curzon & Benjamin Britten (duo-pianists). Two 12" imported records (4 sides) in Set D-ED17; price complete with album \$5.25. (Available in manual sequence only)

The pianists Benjamin Britten and Clifford Curzon combine their talents to present two selections from the pen of Mr. Britten. These two works have been vividly recorded by English Decca and the performances may be called authentic. The set is only available in manual sequence.

**FRANCK (CESAR)**

**FRANCK:** Psyché — Symphonic Poem (4 sides). & **Le Chasseur Maudit** — Symphonic Poem (4 sides). Chicago Symphony Orchestra conducted by Désiré Defauw. Four 12" records in Set VM-1122†; price complete with album \$4.05.

César Franck's symphonic Poem "Psyché" had its first performance on March 10, 1888. It dates from the same period as the D minor Symphony. In its original form, the movements were separated by choral sections. However, ten years after the work had its first performance, it was published as an orchestral suite in four movements (the original version had six). The sections recorded are entitled: "Le Sommeil de Psyché," "Psyché enlevé par les Zephyrs," "Psyché et Eros." The section not recorded is entitled "Le Jardin d'Eros." Unfortunately there is no complete recording of the suite available. The only isolated section listed at the present time is the Mengelberg reading of the "Psyché et Eros" section (U-G14279). Several years ago M. Defauw had a record of this section with the Brussels Conservatory Orchestra, but that record is no longer obtainable.

The other symphonic poem, "Le Chasseur Maudit," has recently been recorded by English Decca (D-EDA20). The work is a vivid portrayal of the Count of the Rhine, who is cursed for going hunting on Sunday. He is chased by demons to the accompaniment of wild horn calls. This is vividly set forth in the music.

Désiré Defauw's sympathetic readings of these two scores have been most impressively recorded in this album.

**FRIML (RUDOLF)**

**FRIML:** Northwest Outpost — Music from the film. Nelson Eddy (baritone) with Chorus & Orchestra conducted by Robert Armbruster. Four 12" records (8 sides), in Set CM-690; price complete with album \$5.25.

A group of selections from Rudolf Friml's score to the film "Northwest Outpost" consists of the following: One More Mile to Go; Raindrops on a Drum; Love is the Time; Nearer and Dearer; Tell Me With Your Eyes; Russian Easter Hymn. The last item is a traditional Russian hymn arranged by Mr. Armbruster and sung in Russian. The recording is satisfactory.



## HAYDN (FRANZ JOSEF)

**HAYDN:** The Seasons — Abridged recording. Gabriella Gatti (soprano), Francesco Albanese (tenor), Luciano Neroni (bass) with EIAR Chorus & Symphony Orchestra conducted by Vittorio Gui. (Sung in Italian). Ten 12" imported records (20 sides) in Set CET-6; price complete with album \$33.50. (Available in manual sequence only)

Haydn's great oratorio was composed shortly after the completion of "The Creation." The book was compiled in German by Van Swieten from Thomson's poem "The Seasons." The music was composed between April, 1798 and April 24, 1801, when it had its first performance at the Schwarzenberg Palace in Vienna. It was repeated several times after, indicating the immediate popularity of the work. It is one of the composer's last compositions. However, it is also one of his freshest. There are so many wonders in the score that it is hard to point them all out. There is no indication of a failing of the composer's resources. Here are magnificent solos and choral passages as well as many fine pages of orchestral writing.

The present recording, made in June, 1943, contains a large portion of this great score. The sections included are: Nos. 2, 4, 6, 7, 8, 13, 14, 15, 16, 18, 22, 25, 26, 28, 29, 30, 34, 36, 38, 39. (Numbers refer to the sections in the Eulenberg score). Some of these sections are given complete; others are slightly abridged. The cutting was done with the best of taste. All in all, this is one of the most satisfactory recordings of a large-scale oratorio that has ever been made. Only the use of the Italian text presents a slight drawback.

The soloists are uniformly excellent and the chorus is one of the finest in Europe. The orchestral passages are played with great skill by the Orchestra of the Italian Broadcasting Company. Add all this to exceptionally well-balanced recording and you get a performance of major importance.

## HERBERT (VICTOR)

**HERBERT:** Selected Songs. Rise Stevens (mezzo-soprano) with Male Chorus & Orchestra conducted by Sylvan Shulman. Three 12" records (6 sides) in Set CM-682†; price complete with album \$4.20.

Contents: Ah! Sweet Mystery of Life; A Kiss in the Dark; Thine Alone; When You're Away; Kiss Me Again; Sweethearts.

A collection of popular favorites by Victor Herbert as sung by Rise Stevens. The recording as such is satisfactory.

## HOOK (JAMES)

**HOOK:** Bright Phoebus & THOMAS: O Men from the Fields. Marian Anderson (contralto) & Franz Rupp (piano). 10" record (2 sides), No. V-10-1300; price 79¢.

James Hook (1746-1827) was a well known writer of songs which have remained popular with concert and radio singers. The present example is melodious and appealing. On the reverse side Miss Anderson sings Christopher Thomas' "O Men from the Field's," a setting of Padraic Colum's lyrics.

Miss Anderson interprets these songs in her accustomed style and the recording is good.

## JANACEK (LEOS)

**JANACEK:** Sinfonietta. Czech Philharmonic Orchestra conducted by Rafael Kubelik. Three 12" imported records (6 sides), Nos. G-C3573/5; price \$6.00. (Also available in automatic sequence: G-C7671/3)

Leos Janacek's Sinfonietta had a curious beginning. Originally it was a set of fanfares for brass instruments for a mass performance in the open air. The performance was given by 40,000 athletes in the presence of 150,000 spectators at the second Sokol Congress of the Czechoslovakian Republic in Prague. It was later cast into its present form. The first performance was given by the Czech Philharmonic Orchestra in Prague in May, 1926. It was introduced to New York audiences less than a year later.

The five short movements are marked: Allegretto, Andante — Allegretto, Moderato, Allegretto, Allegro.

Folk-like melodies make up most of the themes. As a whole, this is very refreshing and delightful music. The Czech Philharmonic Orchestra in the first post-war recording for HMV proves again that it is one of the finest European orchestral organizations. The recording is spacious and resonant with plenty of bite.

## KAUDER (HUGO)

**KAUDER:** Sonata for English Horn & Piano (3 sides) & Improvisation for English Horn alone (1 side). Louis Speyer (English horn) & Erwin Bodky (piano). Two 10" records in Set NIGHT MUSIC-105; price complete with album \$4.20. (Available in automatic sequence only)

Hugo Kauder was born in Czechoslovakia. He lived and worked in Vienna until 1938. Since then he has lived in the United States. His style, judging from these two selections, is quite conservative. The movements for the Sonata for English Horn are marked: Prelude, Intermezzo, Melody, Fughetta. The album contains notes by Edward E. Lowinsky, Prof. of Music, Black Mountain College.

There is very little available today in the line of solo wind instrument recordings, so these present works are most welcome. The performances are exceptionally fine and the recording is very good. The pressings are on vinylite of very fine quality. The instrumentalist is a member of the Boston Symphony Orchestra.



## LISZT (FRANZ)

LISZT: Mefisto Waltz (3 sides) & WOLF-FERRARI: The Secret of Suzanne — Overture (1 side). Philharmonic-Symphony Orchestra of New York conducted by Artur Rodzinski. Two 12" records in Set CX-281; price complete with album \$3.15.

Artur Rodzinski presents an exciting performance of Franz Liszt's "Mefisto Waltz." This orchestral tour-de-force has been recorded before, but even the Boston Symphony recording seems pale beside the present version. On the last side the orchestra plays Wolf-Ferrari's light-hearted overture to "The Secret of Suzanne." This is one of the best of the recent Columbia orchestral recordings.

## MASCAGNI (PIETRO)

MASCAGNI: L'Amico Fritz—"Complete" recording. Soloists, ELIAR Chorus & Symphony Orchestra conducted by Pietro Mascagni. (Sung in Italian). Thirteen 12" imported records (26 sides) in Set CET-4; price complete with two albums \$44.25. (Available in manual sequence only)

The cast of this excellent imported recording is as follows:

Suzel .....Pia Tassinari (S)  
 Fritz Kobus....Ferruccio Tagliavini (T)  
 Beppe .....Amalia Pini (Ms)  
 David .....Saturno Meletti (Bs)  
 Frederico.....Armando Gianotti (Bs)  
 Hanezo.....Pier Luigi Latinucci (T)  
 Caterina.....Giulia Abba Bersona (S)

Pietro Mascagni's delightful opera "L'Amico Fritz" is based on the novel of the same name by Erckmann-Chatrian. Its first performance took place in Rome on Oct. 31, 1891 and was given at the Metropolitan three years later. It dropped out of the Met. repertory until the 1923/24 season when it had three performances. It has since disappeared entirely. Listening to these records, it is hard to understand why the work has been so neglected in this country. There are many lovely melodies and the story is better than most operatic plots. It is best known for the two soprano arias, "Son pochi fiori" and "Non mi resta", the tenor aria "Ed anche Beppe amo", and the lovely "Cherry Duet".

This comparatively unfamiliar work is magnificently performed and recorded by some of Italy's outstanding soloists conducted by the composer. The tenor, Ferruccio Tagliavini and his wife, Pia Tassinari are ideal for the two leading roles. Their voices match perfectly and the result is most satisfying. An attractive libretto with pictures of the soloists, sets, and the complete text of the opera is supplied.

## MENDELSSOHN (FELIX)

MENDELSSOHN: Piano Music. Vladimir Horowitz (piano). Three 12" records (6 sides) in Set VM-1121; price complete with album \$4.05.

Contents: Variations Serieuses, Op. 54 (3 sides), Songs Without Words — No. 25, May Breezes, Op. 62, No. 1 & No. 35, The Shepherd's Complaint, Op. 67, No. 5 (1 side) & HOROWITZ: Mendelssohn's Wedding March & Variations after Liszt (2 sides).

An earlier recording of the "Variations Serieuses in D minor" played by Alfred Cortot has been withdrawn for some time, so there has been room in the catalogues for a replacement. Vladimir Horowitz is about as fine a pianist as could have been chosen, for he has the elegance and style required by this piece. He also has the technical resources. The two Songs Without Words have not been available for some time (Karl Ulrich Schnabel's readings have been withdrawn for some time). The filler is a flashy showpiece which has figured on Horowitz' concert programs. It is an arrangement à la Liszt of the Wedding March from "A Midsummer Night's Dream".

The recording is generally good throughout.

MENDELSSOHN: Wedding March (from "A Midsummer Night's Dream") & WAGNER: Bridal Chorus (from "Lohengrin"). Fred Feibel (playing on the organ of the New York Paramount Theatre). 12" records (2 sides), No. C-7528M; price \$1.05.

Organ arrangements of the two wedding marches received good attention from the recording engineers. There has long been a need for modern recordings of these two works coupled on one record.

## NIELSEN (CARL)

NIELSEN: Serenata in vano. Aage Oxenvad (clarinet), K. Lassen (bassoon), Hans Sørensen (horn), Louis Jensen (cello), Hegner (bass). 12" imported record (2 sides), No. G-DB5204; price \$2.62.

The Danish composer, Carl Nielsen wrote a few pieces for wind instruments and among them is this "Serenata in vano" which has been recorded by several Danish instrumentalists. The work is an attractive composition, brimming with lovely melodies. The combination of instruments is particularly refreshing. The soloists are all accomplished musicians, so the result is most satisfying. The recording is excellent throughout.



**PUCCINI (GIACOMO)**

**PUCCINI:** *La Bohème* — Si, mi chiamano Mimi & Madama Butterfly — Un bel di. Jeanette MacDonald (soprano in Italian) & Victor Orchestra conducted by Frieder Weissmann. 12" record (2 sides), No. V-11-9599; price \$1.05.

Jeanette MacDonald's fans will be pleased with her interpretations of two of Puccini's best known soprano arias. The recording, as such, is satisfactory.

**RAVEL (MAURICE)**

**RAVEL:** *Daphnis et Chloé* — Suites Nos. 1 & 2. Paris Conservatory Orchestra conducted by Charles Münch. Three 12" imported records (6 sides) in Set D-EDA29; price \$7.35. (Available in automatic sequence only)

Charles Münch leads the Paris Conservatory Orchestra in a thrilling performance of the two Suites from Ravel's ballet "Daphnis et Chloé." The titles of the sections are: Suite No. 1 — Nocturne, Interlude (omitted in this recording), Danse guerrière; Suite No. 2 — Lever du jour, Pantomime, Danse générale.

All the fantastic coloring of Ravel's scoring is fully revealed in this Decca FFRR recording. There is plenty of room resonance. This is the only recording available of the Suite No. 1.

**SAINT-SAENS (CAMILLE)**

**SAINT-SAENS:** *Allegro appassionato*, Op. 70. José Iturbi (piano). 10" record (2 sides), No. V-10-1315; price 79¢.

José Iturbi plays a little-known but brilliant "Allegro Appassionato" of Camille Saint-Saëns. The recording is satisfactory.

**SCHUBERT (FRANZ)**

**SCHUBERT:** Eight Impromptus, Op. 90 & Op. 142. Edwin Fischer (piano). Six 12" imported records (12 sides), Nos. G-DB3484/9; price \$15.72. (Also available in automatic sequence: G-DB8524/9;).

We have recently received a limited supply of Edwin Fischer's superb readings of Schubert's Impromptus. The Victor pressings have been withdrawn for several years. Mr. Fischer's subtle phrasing is ideally suited for these eternally fresh and lovely tonal lyrics. The recording is excellent.

**SCHUBERT:** Impromptu No. 3 in G major, Op. 90, No. 3 & Waltzes. Maryla Jonas (piano). 12" record (2 sides), No. C-72047D; price \$1.05.

For her second release, Maryla Jonas plays a group of familiar Waltzes and a comparatively unfamiliar Impromptu by Schubert. Her style is particularly well suited for these beautiful pieces. The Waltzes are not identified on the label, but all are familiar, especially the Waltz in A flat major, Op. 9a. The recording is quite good.

**SCHUMANN (ROBERT)**

**SCHUMANN:** *Humoreske*, Op. 20. Paul Loyonnet (piano). Three 12" records (6 sides) in Set CONCERT HALL-A1; price complete with album \$7.20. (Available in automatic sequence only)

Robert Schumann's "Humoreske" is a group of untitled pieces designed to be played through without a break. Written in Vienna in 1839, there is a slight similarity with the "Carnaval" Suite. The work figures rather infrequently on recital programs, unfortunately. This fine performance and recording should help in rectifying this neglect of a minor masterpiece. The celebrated French pianist, Paul Loyonnet, makes his recording debut for Concert Hall playing this work. He is very well suited for this work from a technical point of view. The vinylite pressings are of excellent quality and the recording reproduces the piano tone in a very realistic manner.

**SCHUMANN:** *Sonata No. 3 in F minor*, Op. 14 ("Concerto without Orchestra"). Leonard Shure (piano). Three 12" records (6 sides) in Set VOX-189; price complete with album \$4.20. (Available in automatic sequence only).

Schumann's Sonata No. 3 in F minor was written in 1835 and revised eighteen years later. This accounts for its being listed as No. 3, although it was actually the second in order of composition. The four movements are marked: *Allegro*, *Scherzo* (*Molto comodo*), *Quasi Variations* (4 variations on an Andantino by Clara Wieck), *Prestissimo* possible. This difficult work, subtitled "Concerto without Orchestra" figures rather infrequently on concert programs. This is not hard to understand, because it is a difficult work to play and it is not as easily grasped as the G minor Sonata, Op. 22, or other larger piano works. However, it contains many fine pages. The Variations on a Theme of Clara Wieck are as fine as anything he ever wrote. This first recording, played by Leonard Shure, is technically excellent and the performance is likewise most praiseworthy. Vox is indeed doing a service by releasing hitherto unrecorded masterpieces.



**SCHUMANN: Symphony No. 4 in D minor, Op. 120.** Cincinnati Symphony Orchestra conducted by Eugene Goossens. Three 12" records (6 sides) in Set VM-1124†; price complete with album \$4.05.

There have been several excellent recordings available of the Schumann Symphony No. 4, so it seems a bit out of place to issue a new one, unless it is definitely outstanding. Unfortunately the present set is not up to the high standard set by the Bruno Walter performance (in VDM-837) or the Frederick Stock interpretation (in CMM-475). The recording is quite good in the new version, but the performance never seems to get off the ground. It is slow-paced in many spots and rushed in others.

## SHOSTAKOVICH (DIMITRI)

**SHOSTAKOVICH: Symphony No. 9, Op. 70.** Boston Symphony Orchestra conducted by Serge Koussevitzky. Three 12" records (6 sides) in Set VM-1134†; price complete with album \$4.05.

Last month we had a recording of this symphony played by the Philharmonic-Symphony Orchestra of New York conducted by Efraim Kurtz. The present orchestra introduced the work at the Berkshire Festival last summer, so it is understandable that the Boston Symphony should record it. Comparing the two readings, one is impressed by the greater clarity of the Columbia recording and the more incisive conducting of Mr. Kurtz, even though he takes two more sides for his interpretation. The Boston recording is excellent as is the performance, but Dr. Koussevitzky tends to become fussy over details. Of course the work is not very profound, except in the long second movement. Here is where the Victor performance has the edge on the Columbia. To a certain extent, these sets complement each other, for both have their good points.

## SHVEDOFF (C.)

**SHVEDOFF: The Exchange of Diplomatic Notes Between the Turkish Sultan and the Zaporozky Cossacks (1674).** Don Cossack Chorus (unaccompanied in Russian) conducted by Serge Jaroff. 12" record (2 sides), No. C-7493M; price \$1.05.

The Don Cossack Chorus sings a work by C. Shvedoff (who has arranged many of the songs which the Don Cossacks have in their repertory). The music tells the story of a band of seventeenth century Cossacks who send a note of defiance to the Turkish Sultan after they had received from him a tyrannical note. This work, which has figured in their concert programs, will undoubtedly please the admirers of this choral group. The recording is good.

## STRAUSS (JOHANN, JR.)

**STRAUSS: Thunder and Lightning—Polka Op. 324 (Über Donner und Blitz); Perpetuum Mobile, Op. 257; STRAUSS (EDUARD): Bahnfrei — Galop, Op. 45 (arr. Peter Bodge); STRAUSS (JOHANN SR.) Radetzky March, Op. 228.** Cleveland Orchestra conducted by Erich Leinsdorf. 12" record (2 sides), No. C-12543D; price \$1.05.

Erich Leinsdorf gives a rousing performance to a group of selections by members of the Strauss family. He leads the Cleveland Orchestra in this technically excellent recording. Extremely fast tempi are employed in the Radetzky March, but otherwise there does not seem to be any rush, even though four selections are included on this one record.

## SULLIVAN (SIR ARTHUR)

**SULLIVAN: Patter Songs from Gilbert and Sullivan, Vol. 2.** Nelson Eddy (baritone) with Chorus & Orchestra conducted by Robert Armbruster. Three 10" records (6 sides) in Set CM-670; price complete with album \$3.42.

Contents: Pirates of Penzance—When a felon's not engaged in his employment & When the foe-man bares his steel; Patience—If you're anxious for to shine (Bunthorne's Recit. and Song); Trial by Jury—When I good friends; Ruddigore — My boy, you may take it from me; The Gondoliers — Rising early in the morning; Princess Ida — If you give me your attention & When'er I spoke.

Nelson Eddy gives his versions of several patter songs from the operettas of Gilbert and Sullivan. He has been moderately well recorded and the result will appeal to the baritone's many admirers.

## TCHAIKOVSKY (PETER ILYCH)

**TCHAIKOVSKY: Marche Slave, Op. 31.** National Symphony Orchestra conducted by Anatole Fistoulari. 12" imported record (2 sides), No. D-K1282; price \$2.10.

Here is easily the best recorded performance of Tchaikovsky's "Slavonic March" as performed by Anatole Fistoulari and the National Symphony Orchestra. The brilliant recording was made in Kingsway Hall, London. The interpretation is superior to any version available and the Decca FFRR recording technique is ideal for a showpiece like this.



**TCHAIKOVSKY: The Sleeping Beauty — Ballet Excerpts.** BBC Theatre Orchestra conducted by Stanford Robinson. Two 12" imported records (4 sides) in Set D-EDA18; price complete with album \$5.25. (Available in automatic sequence only)

The sections of the ballet "The Sleeping Princess" or "The Sleeping Beauty" which are recorded in this set are entitled: *Introduction; The Bluebird; Princess Florisse; Panorama; Waltz*. None of the music is new to records, but it is performed to perfection by the BBC Theatre Orchestra and the Decca FFRR recording is exceptionally clear and well balanced.

**TCHAIKOVSKY: Concerto No. 2 in G major, Op. 44 for Piano and Orchestra.** Shura Cherkassy (piano) & Santa Monica Symphony Orchestra conducted by Jacques Rachmilovich. Four 12" records (8 sides) in Set CONCERT HALL-AM; price complete with album \$9.45. (Available in automatic sequence only).

A little over a year ago we reviewed an imported recording of Tchaikovsky's Second Piano Concerto played by Benno Moiseiwitsch with the Liverpool Philharmonic Orchestra conducted by George Weldon. That performance was very well received, for the recording was good and the performance was excellent. The present set is a good recording and performance, but it is hardly as good as the earlier version. Mr. Rachmilovich gives a more spirited reading of the score than Mr. Weldon, but Mr. Cherkassy is hardly a match for Moiseiwitsch. The recording is quite good, although it does not seem to have as much brilliance as the score requires. The vinylite pressings are of good quality.

**TCHAIKOVSKY: Serenade in C major, Op. 48, for String Orchestra.** Philadelphia Orchestra conducted by Eugene Ormandy. Three 12" records (6 sides) in Set CM-677; price complete with album \$4.20.

The familiar Serenade for Strings by Tchaikovsky receives most sympathetic treatment at the hands of Eugene Ormandy and the Philadelphia Orchestra. Composed in 1880 and performed at the Moscow Conservatory the same year, the work has become one of the composer's most familiar concert pieces. The four movements are entitled: *Pezzo in forma di Sonatina; Waltz; Elegy; Finale (Tema Russo)*.

At the present time there is available an excellent performance by Willem Mengelberg and the Concertgebouw Orchestra (U-G14219/21) and the Victor catalogue still lists Sir Adrian Boult's version (VM-556) although that set has not been obtainable for some time. The present set is excellent in every way, for the recording is very good and Mr. Ormandy has a gift for making these familiar scores seem fresh.

**TCHAIKOVSKY: Symphony No. 2 in C minor, Op. 17 ("Little Russian").** Minneapolis Symphony Orchestra conducted by Dimitri Mitropoulos. Five 12" records (10 sides) in Set CM-673; price complete with album \$6.30.

Some years ago we had an excellent performance and recording of Tchaikovsky's relatively unfamiliar Second Symphony played by the Cincinnati Symphony Orchestra conducted by Eugene Goossens (in VM-790, out of stock as we go to press). The new version by the Minneapolis Symphony Orchestra under the direction of Dimitri Mitropoulos is excellent, but the recording is not up to the standards of most of the recent Columbia releases. There is a lack of resonance and bite to the orchestral playing which detracts from an otherwise fine performance.

The symphony was composed between June and October, 1872, and received its first performance on the following January 6th. The work was revised seven years later. Tchaikovsky makes use of several Russian folk themes throughout the work which accounts for the title "Little Russian".

**TCHAIKOVSKY: Symphony No. 5 in E minor, Op. 64.** Philharmonia Orchestra conducted by Paul Kletzki. Six 12" imported records (12 sides), Nos. C-LX969/74; price \$15.72. (Also available in automatic coupling: C-DX8541/6).

Here is not just another version of the familiar Symphony No. 5 of Tchaikovsky. Paul Kletzki, who used to conduct for Telefunken before the war, leads the Philharmonia Orchestra in what might almost be called the definitive reading of this oft played work. He has been given exceptional recording throughout. It is to be hoped that this conductor will record more unfamiliar works in the future, even though he does such an excellent job on this set. There are far too many duplications in the catalogues and still many serious omissions.



**TCHAIKOVSKY:** Symphony No. 5 in E minor, Op. 64 — Themes from the 2nd Movement (Andante cantabile) (arr. Stokowski). Symphony Orchestra conducted by Leopold Stokowski. 12" record (2 sides), No. V-11-9574; price \$1.05.

Stokowski has recorded the themes from the second movement of the Tchaikovsky Fifth Symphony, which was featured in the film "Carnegie Hall." The recording is satisfactory. The arrangement leaves much to be desired.

**TCHAIKOVSKY:** Symphony No. 6 in B minor, Op. 74 ("Pathétique"). Hollywood Bowl Symphony Orchestra conducted by Leopold Stokowski. Six 12" records (12 sides) in Set VM-11051; price complete with album \$7.20.

In January 1941 Columbia issued a recording of this symphony played by Stokowski and the All American Orchestra. It is unfortunate, therefore, that Victor should see fit to duplicate this unfortunate performance. The recording, to be sure, is much better than the earlier version, but the interpretation still has more Stokowski than Tchaikovsky. There are superior versions still listed in domestic catalogues, and we have received a limited supply of the discontinued Furtwängler performance on HMV surfaces (G-DB4609/14, manual; G-DB8600/5 automatic, price \$15.72).

**TCHAIKOVSKY:** Symphony No. 6 in B minor, Op. 74 ("Pathétique"). National Symphony Orchestra conducted by Albert Coates. Six 12" imported records (12 sides) in Set D-EDA21; price complete with album \$13.65. (Available in automatic sequence only).

Albert Coates' highly individual, but exciting reading of the "Pathétique" Symphony is most welcome, even though there are several other versions available at the present time. Many years ago, Mr. Coates had a recording of this Symphony on HMV, but that has been withdrawn. Now with the benefit of new FFRR recording, we have this Russian conductor's reading available again. While the present interpretation is interesting, the Furtwängler version is still preferable.

## TOSELLI (ENRICO)

**TOSELLI:** Serenata (Rimpianto) & **DRIGO:** Notturno d'Amore. Beniamino Gigli (tenor in Italian) & Orchestra. 12" record (2 sides), No. V-6610; price \$1.05.

Victor has recently reissued one of Gigli's older and most popular recordings which had been discontinued. We have a limited supply of this record on hand at the present time.

## VERDI (GIUSEPPE)

**VERDI:** Un Ballo in Maschera — Alla vita che t'arride & La Traviata — Di Provenza il mar. Willi Domgraf-Fassbaender (baritone in German) & Berlin State Opera Orchestra conducted by Clemens Schmalstich. 10" imported record (2 sides), No. G-EG2341; price \$1.45.

We have recently received a limited supply of one of Willi Domgraf-Fassbaender's remarkable German recordings. His beautiful baritone voice may be heard to advantage in these two arias which are sung with a German text. The recording, while not new, is still serviceable.

**VERDI:** Un Ballo in Maschera — Morro ma prima in grazia & **MOZART:** Le Nozze di Figaro — No. 10, Porgi amor. Gabriella Gatti (soprano in Italian) & EIAR Symphony Orchestra conducted by A. Simonetti & F. Previtali. 12" imported record (2 sides), No. CET-BB25142; price \$3.25.

There are few recordings available at the present time from "Un Ballo in Maschera" so this recording of Amelia's aria from Act 3 is more than welcome. Mme. Gatti's voice is well suited for this dramatic aria. On the reverse side, she sings the lovely aria from the second act of "Le Nozze di Figaro." Here her voice is no less expressive. Her style is excellent in this Mozart aria. The recording is excellent, with a good balance being maintained between the voice and orchestra. Quantities are limited.

**VERDI:** I Lombardi alla Prima Crociata — O Signore che dal tetto natio & Nabucco — Va pensiero sull'ali dorate. EIAR Chorus (in Italian) & Symphony Orchestra conducted by Gino Marinuzzi. 12" imported record (2 sides), No. CET-BB25077; price \$3.25.

Two famous choruses from lesser known Verdi operas are given excellent performances by Gino Marinuzzi with the EIAR Chorus and Orchestra. The recording is exceptionally clear.

**VERDI:** Aida — Celeste Aida & **PONCHIELLI:** La Gioconda — Cielo e mar. Galliano Masini (tenor in Italian) & EIAR Symphony Orchestra conducted by Ugo Tansini. 12" imported record (2 sides), No. CET-BB25039; price \$3.25.

Last month we had a record of the aria from "Aida" coupled with the "Addio alla madre" from "Cavalleria Rusticana" (CET-BB25096). This month we have the same aria in a different coupling. Mr. Masini, who sang at the Metropolitan before the war, gives his all in the aria from Act 2 of "La Gioconda". While the voice does not have a great deal of polish, there is vigor and no little feeling. The recording is very good throughout.



**VERDI: La Traviata** — "Complete" recording. Soloists, Chorus & Orchestra of the Rome Opera House conducted by Vincenzo Bellezza. (Sung in Italian). Fifteen 12" records (30 sides) in Set C-OP25; price complete with two boxed albums & libretto \$18.90.

The cast of this recording, which was reviewed from the imported pressings in the June Supplement, is as follows:

Violetta .....Adrianna Guerrini (S)  
 Flora } .....Maria Huder (Ms)  
 Anina } .....  
 Alfredo .....Luigi Infantino (T)  
 Germont .....Paolo Silveri (B)  
 Gaston .....Adelio Zagonara (T)  
 Dottore Grenvil.....Gino Conti (Bs)  
 Barone Douphol..Paolo Rakowsky (B)  
 Marchese d'Obigny, Carlo Patania (Bs)  
 Giuseppe.....Blando Giusti (T)

As stated in the review in the June Supplement, the outstanding feature of this set is the soprano, who possesses a voice of unusual power and brilliance. She is able to dominate the whole performance. The other soloists are no less good, except for the tenor, whose naturally lyric voice is forced at many places. The recording is exceptional. It might be added that there are a few cuts, but there is actually more contained on these records than one hears at the Metropolitan or other opera houses in this country.

## VILLA-LOBOS (HECTOR)

**VILLA-LOBOS: Quartet No. 6 in E major (Quartetto Brasileiro No. 2).** Stuyvesant String Quartet. Three 12" records (6 sides) in Set INT-IM301; price complete with album \$4.20. Available in automatic sequence only)

In the Quartet No. 6, the second of the quartets "in the Brazilian manner," a great many Brazilian folk tunes (authentic or quasi-authentic) appear. The work is quite melodious and yet modern in feeling. Villa Lobos has written ten quartets as well as several other chamber works. Comparatively few of his works are available today, so International is to be commended for making this album. The Stuyvesant Quartet, in its first recording in many years, displays its old impeccable technique. Aided by excellent recording and good pressings, this album is a welcome addition to the catalogue.

## WAGNER (RICHARD)

**WAGNER: Tannhäuser** — Dich teure Halle & Elisabeths Gebet. Gabriella Gatti (soprano in Italian) & EIAR Symphony Orchestra conducted by A. Simonetto. 12" imported record (2 sides), No. CET-BB25076; price \$3.25.

Gabriella Gatti possesses an exceptionally fine dramatic soprano voice which she displays to advantage in these two arias from "Tannhäuser." An Italian text is used, but when a voice such as this is heard, language does not present much of a barrier. The accompanying orchestra is likewise exceptional. Full, resonant recording is an added attraction.

**WAGNER: Tannhäuser** — Dich teure Halle & Lohengrin — Elses Traum. Joan Hammond (soprano in English) & Philharmonia Orchestra conducted by Warwick Braithwaite. 12" imported record (2 sides), No. G-C3562; price \$2.00.

Joan Hammond sings two arias from "Tannhäuser" and "Lohengrin" with great feeling. Her big voice is very good in Wagnerian arias, which she has recorded for the first time. The recording is very good, with plenty of bite and resonance.

**WAGNER: Lohengrin** — Prelude to Act. I. Hallé Orchestra conducted by John Barbirolli. 12" imported record (2 sides), No. G-C3545; price \$2.00.

John Barbirolli leads the Hallé Orchestra in an exceptionally well recorded performance of the off-played Prelude to "Lohengrin." This high-fidelity recording is one of the best of the recent English importations and the performance is most praiseworthy.

**WAGNER: Operatic Excerpts.** Torsten Ralf (tenor in German) & Metropolitan Opera Orchestra conducted by Fritz Busch. Four 12" records (8 sides) in Set CM-634; price complete with album \$6.30.

Contents: Tannhäuser — Rome Narrative; Parsifal — Nur eine Waffe taugt; Die Meistersinger von Nürnberg — Am stillen Herd; Fanget an; Preislied; Lohengrin — In fernem Land; Lohengrins Abschied.

The Scandinavian tenor, Torsten Ralf, who recently appeared at the Metropolitan has made an album of Wagnerian excerpts. This is the third recording Mr. Ralf has made of the Prize Song from "Die Meistersinger" and one can see the deterioration of the voice all too clearly in the present recordings. There are other and better recordings of all of these arias in current catalogues, so there seems to be little sense in duplicating this material, unless the soloist is exceptional. Unfortunately, Mr. Ralf's voice is quite pinched and he sings off pitch far too frequently. The orchestral accompaniments by Fritz Busch are quite good as is the recording.



**WALDTEUFEL (EMIL)**

**WALDTEUFEL:** The Skaters Waltz, Op. 183; **TRADITIONAL:** Arkansas Traveller (Old Fiddler's Breakdown) (arr. Guion & Schmid); **SOUSA:** Semper Fidelis — March. Carnegie "Pops" Orchestra conducted by David Broekman. 12" records (2 sides), No. C-71957D; price \$1.05.

A light record for summer fare, attractively recorded.

**WEBER (CARL MARIA VON)**

**WEBER:** Euryanthe — Overture. Hallé Orchestra conducted by John Barbirolli. 12" imported record (2 sides), No. G-C3560; price \$2.00.

A delightfully light reading of the overture to Weber's "Euryanthe" which has been well recorded. Quantities are limited at the present time.

**WIENIAWSKI (HENRI)**

**WIENIAWSKI:** Concerto No. 2 in D minor, Op. 22, for Violin & Orchestra. Isaac Stern (violin) & Philhamonic-Symphony Orchestra of New York conducted by Efreim Kurtz. Three 12" records (6 sides) in Set CM-656; price complete with album \$4.20.

The young virtuoso, Isaac Stern, gives a virtuoso reading of the Wieniawski Violin Concerto No. 2. This is the only complete recording available (Heifetz cuts the long orchestral introduction in the first movement in his recording — VM-275). The recording in the newer version is infinitely superior and the orchestral background is superbly played. All in all, this is a most successful recording and performance.

**COLLECTIONS**

**PIATIGORSKY IN RUSSIAN MELODIES.** Gregor Piatigorsky ('cello) & Ralph Berkowitz (piano). Three 10" records (6 sides) in Set CM-684; price complete with album \$3.42.

Contents: **RUBINSTEIN:** Melody in F, Op. 3, No. 1 (arr. Popper); **RACHMANINOFF:** Vocalise, Op. 34, No. 14; **RIMSKY-KORSAKOV:** Sadko — Song of India; **CUI:** Orientale, Op. 50, No. 9 (from "Kaleidoscope"); **TCHAIKOVSKY:** Chanson Triste, Op. 40, No. 2 & None but the Lonely Heart, Op. 6, No. 6.

This album of popular favorites played by Gregor Piatigorsky has been accorded acceptable recording. The performances are clean and musically.

**ORATORIO ARIAS.** Norman Cordon (bass-baritone in English) & Victor Orchestra conducted by Sylvan Levin. Three 12" records (6 sides) in Set VM-1094; price complete with album \$4.05.

Contents: **HANDEL:** Messiah — No. 42, Why do the nations; **HAYDN:** The Creation — No. 22, Now heaven in fullest glory shone; **BACH:** Matthaus-Passion — No. 51, Give me back, O Lord (Gibt mir meinem Jesum wieder); **MENDELSSOHN:** St. Paul — No. 18, O God have mercy upon me; **Elijah** — No. 14, Lord God of Abraham; No. 26, It is enough.

Mr. Cordon, one time member of the Metropolitan Opera Association, and more recently star of the Broadway production of Kurt Weill's "Street Scene", sings a group of familiar oratorio arias. Unfortunately, his voice is not particularly well suited for these selections. It has a decided wobble in most of the arias. The Mendelssohn selections fare better than most of the others. It is unfortunate, because the recording is quite good, and there is room in the catalogue for good performances of the selections. Only the Bach aria is a first recording. Joseph Fuchs provides the violin obbligato in this work.

**A NIGHT AT CARNEGIE HALL.** Selections from the film "Carnegie Hall". Three 12" records (6 sides) in Set CM-676; price complete with album \$4.20.

Contents: **DELIBES:** Lakmé — Bell Song. Lily Pons (soprano in French) & Orchestra conducted by Pietro Cimara; **BIZET:** Carmen — Seguidilla and Duet (Act I). Rise Stevens & Raoul Jobin (mezzo-soprano and tenor in French) & Metropolitan Opera Orchestra conducted by George Sebastian; **SAINT-SAENS:** Samson et Dalila — Mon coeur s'ouvre à ta voix. Rise Stevens (mezzo-soprano in French) & Metropolitan Opera Orchestra conducted by Fausto Cleva; **VERDI:** Simon Boccanegra — Il Lacerato Spirito. Ezio Pinza (bass in Italian) with Metropolitan Opera Chorus & Orchestra conducted by Fausto Cleva; **MOZART:** Don Giovanni — No. 12, Finch 'han del vino & No. 17, Deh vieni alla finestra. Ezio Pinza (bass in Italian) & Rosa Linda (piano) (in No. 12) & Metropolitan Opera Orchestra conducted by Fausto Cleva (in No. 17).

These artists appear in the film "Carnegie Hall" singing these selections. Only three sides are new to the Columbia catalogue — the Pinza record and the Saint-Saens aria by Rise Stevens. The others have appeared at previous times. The only exceptional singing comes from Mr. Pinza in the Verdi aria. Both recording and performance are excellent. However, the Champagne Aria from "Don Giovanni" has a piano accompaniment which is completely out of place. The other aria has an orchestral accompaniment. The earlier Victor recording is still to be preferred.



**OPERATIC ARIAS.** Pia Tassinari (soprano in Italian) & ELAR Symphony Orchestra conducted by Ugo Tansini & Armando La Rosa Parodi. Three 12" imported records (6 sides) in Set CET-7; price complete with album \$10.75.

We have received a limited supply of an album of operatic arias sung by the sensational Italian soprano, Pia Tassinari, who in private life is Mrs. Ferruccio Tagliavini. The voice is even throughout its register. The tone quality is warm and lyric, and there is an intelligence which is often lacking in Italian lyric sopranos.

The contents of the album are: **WAGNER:** Elsas Traum & Euch lüften, die mein Klagen (sung in Italian); **Le Nozze di Figaro** — No. 27, Deh vieni non tardar; **MASSENET:** Werther — Letter Aria; **PUCCINI:** La Bohème — Addio (Donde lieta usci); **MASCAGNI:** L'Amico Fritz — Son pochi fiori.

The Mascagni aria is the same recording that was reviewed in last month's Supplement but in a different coupling. Mme. Tassinari sings the Recitative which precedes the Mozart aria. The Wagnerian arias, although sung in Italian, are almost perfect examples of lyric singing. The warm voice is ideally suited for all of the arias contained in this set. Like most of the recent Italian importations, the recordings are exceptionally good. This soprano would indeed be a striking addition to the lyric stages of our country.

**MARLENE DIETRICH.** Vocal (in German) & Orchestra. Three 10" records (6 sides) in Set VOX-VSP304; price complete with album \$3.93.

Contents: Jonny; Peter; Allein in einer grossen Stadt; Mein blondes Baby; Wo is der Mann?; Ja so bin ich. These early German records have been out of print for many years, so Vox is to be commended for making them available once more.

**GLADYS SWARTHOUT SINGS.** Gladys Swarthout (mezzo-soprano) & Russ Case and his Orchestra. Three 10" records (6 sides) in Set VM-1127; price complete with album \$3.15.

Contents: Falling in Love with Love; You're Everywhere; September Song; The Lovely Song My Heart is Singing; In the Still of the Night; I'll Remember April.

Miss Swarthout sings a group of popular ballads in her accustomed style. She has been accorded very good recording.

**LISTEN TO OUR STORY.** A Panorama of American Balladry. Edited by Alan Lomax. Four 10" records (8 sides) in Set B-1024; price complete with album and booklet \$4.20.

Contents: **Lady Gay.** Buel Kazee (with banjo); **The Derby Ram.** Bascom Lamar Lunsford (with banjo); **The Girl I Left Behind Me.** Dick Reinhardt (with guitar); **Pretty Polly.** Doc Boggs (with banjo); **The Death of John Henry & Rock About My Saro Jane.** Uncle Dave Macon (with banjo, fiddles & guitar); **True Religion.** Rev. Edward Clayburn (with guitar); **Stackerlee.** Furry Lewis (with guitar).

These rare Brunswick and Vocalion records dating from 1927/9 have been reissued in new couplings with a booklet giving the text and music of each song. Background material about the artists and the songs is included. The recordings are still remarkably good. The set should be a welcome addition to every collection of early American ballads.

**PIANO COMPOSITIONS BY ALAN HOVHANESS & JOHN CAGE.** Maro Ajemian & Alan Hovhaness (2 pianos) & Maro Ajemian (prepared piano). Two 12" records (4 sides) in Set DISC-875; price complete with album \$4.04.

Contents: **HOVHANESS:** Mihr (2 pianos) (2 sides); **Invocations to Vahagn IV & V** (piano with chinese gong & Drums) (1 side); **CAGE:** Amores I & IV (prepared piano). (1 side).

Alan Hovhaness, a young American composer of Armenian extraction, has frequently been coupled with John Cage on concert programs. Actually, their music is quite dissimilar, except that it is experimental. Maro Ajemian, also of Armenian extraction, introduced the Khachaturian Piano Concerto to American audiences. In these two compositions of Hovhaness, inspired by early Armenian music, she is joined by the composer at a second piano in the "Mihr" selection and by the composer playing a Chinese gong and drums in the "Invocations to Vahagn." These oriental-like selections have a freshness about them which is very appealing.

The composition by John Cage is infinitely more important, however. This composer alters the tone of the piano by muting the strings with screws, bolts and bits of rubber so that it sounds more like a percussion orchestra than a solo instrument. Mr. Cage has discovered new sonorities of great beauty. There is no doubt that he is one of the more truly experimental composers writing in this country at the present time. This is music which will appeal to the connoisseur and not the general public.

The recording has been achieved with no little realism. The Cage work is especially well set forth.



**MODERN VIOLIN TRANSCRIPTIONS.** Jascha Heifetz (violin) & Emanuel Bay (piano). Four 10" records (8 sides) in Set VM-1126; price complete with album \$3.94.

Contents: CASTELNUOVO-TEDESCO: Tango (an adaptation of "Two Maids Wooing" from Shakespeare's "A Winter's Tale"); BAX: Mediterranean; POULENC: Presto in B flat major; RAVEL: Valses Nobles et Sentimentales Nos. 6 & 7; DEBUSSY: La Chevelure (from "Trois Chansons de Bilitis"); MEDTNER: Fairy Tale in B flat minor, Op. 20; No. 1; Etude Tableau in C major, Op. 39, No. 2; HALFFTER: Danza de la Gitana.

Jascha Heifetz has recorded eight of his own transcriptions for violin of miscellaneous contemporary selections. His style is well suited to these miniatures and he has been recorded with great skill. The piano accompaniments are well performed also.

## INTERNATIONAL EDUCATION SOCIETY LECTURES

**LECTURE 40:** Victor Hugo. Professor Denis Saurat (in French). Two 12" imported records (4 sides), Nos. C-D40077/8; price \$5.24.

**LECTURE 52:** Twentieth Century Poetry (First Section). The Poets and Their Craft. Professor B. Ifor Evans (Prof. of English Literature, University of Sheffield). Two 12" imported records (4 sides), Nos. C-D40100/1; price \$5.24.

**LECTURE 59:** Twentieth Century Poetry (Second Section). Modern Poetry and the Animal World. Prof. B. Ifor Evans. Two 12" imported records (4 sides), Nos. C-D40114/5; price \$5.24.

**LECTURE 96:** Twentieth Century Poetry (Third Section). Poetry and Nature. Prof. B. Ifor Evans. Two 12" imported records (4 sides), Nos. C-D40188/9; price \$5.24.

**LECTURE 97:** Twentieth Century Poetry (Fourth Section). Poetry and Men and Women. Prof. B. Ifor Evans. Two 12" imported records (4 sides), Nos. C-D40190/1; price \$5.24.

## PRICE CHANGE

**AMERICAN BIRD SONGS.** Birds of the Northwoods, Northern Gardens and Shade Trees, Southern Woods and Gardens, Fields and Prairies, Game Birds, Birds of Western North America. Recorded by the Albert R. Brand Bird Song Foundation, Laboratory of Ornithology, Cornell University. Six 10" records (12 sides) in Set COMSTOCK-1; price complete with album \$8.67. (This set has been reissued on unbreakable vinylite)

## SUPPLEMENTS

We have a limited supply of the following back issues of the Supplements 1940: April, May, June, July, August, October, November. 1942: January, February, March, April, May, June, July, August, October, November. 1943: January, February, December. 1945: February, March, August, November, December. 1946: October, November, December. They are priced at 10¢ each.

## IMPORTED RECORDINGS

Limited Quantities. Order early to assure choice.

**BIZET:** Carmen — "Complete" recording. Soloists, La Scala Chorus & Orchestra conducted by Lorenzo Molajoli. (Sung in Italian) Nineteen 12" imported records (38 sides), Nos. C-DX391/-409; price \$49.78. (Also available in automatic sequence: C-DX8006/24).

The cast: Aurora Baudes (Carmen), Ines Alfani Tellini (Micaëla), Aureliano Pertile (Don José), Benvenuto Franci (Escamillo), and others.

**HANDEL:** Messiah — "Complete" recording. Soloists, BBC Chorus, London Symphony Orchestra conducted by Sir Thomas Beecham. Eighteen 12" imported records (36 sides), Nos. C-9320/37; price \$47.16. (Available in manual sequence only)

The soloists: Dora Labette (soprano), Muriel Brunskill & Nellie Walker (contraltos), Hubert Eisdell (tenor), Harold Williams (baritone).

**ENGLISH MUSIC SOCIETY, Vol. 1:** Works of Henry Purcell, Nine Four Part Fantasias & Fantasia on One Note. International String Quartet. Sonata No. 9 in F major ("The Golden Sonata"). William Primrose & Isolde Menges. Catches: It Thee & I Gave Her Cakes. The Purcell Singers. Airs: Aspiration (How Long Great God), If Music Be the Food of Love & I Love and I Must Love. Keith Falkner. Five 12" & three 10" imported records (16 sides), price complete \$19.40.

**MOZART:** Serenade No. 7 in D major, K. 250 ("Haffner" Serenade) — Rondo only (arr. Kreisler). Simon Goldberg (violin) & Piano. 12" imported record (2 sides), No. P-PX01037; price \$2.10. (A reissue of P-R20373)

**STRAUSS:** Die Fledermaus — Finale, Act. 2. Lotte Lehmann (soprano), Karin Branzell (contralto), Richard Tauber (tenor), Grete Merrem Nikisch (soprano), Waldemar Staegemann (baritone), with Berlin State Opera Chorus & Orchestra conducted by Frieder Weissmann. 12" imported record (2 sides), No. P-PX01032; price \$2.10. (A reissue of P-R20085)

**STRAUSS:** Der Zigeunerbaron — Finale, Act 1 ("Er ist Baron") & Finale, Act 2 ("Ein Fürstenkind"). Lotte Lehmann, Karin Branzell, Richard Tauber, Grete Merrem Nikisch, Waldemar Staegemann (vocals) with Berlin State Opera Chorus & Orchestra conducted by Frieder Weissmann. 12" imported record (2 sides), No. P-PX01034; price \$2.10 (A reissue of P-R20104).



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